

Crooks, liars, and thieves-page 6

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OSCEOLA



Cleaning up the insurance mess

by Dick Harpootlian

"Let's say I'm waiting at the stop light on my way to church on a Sunday morning and an automobile coming from the opposite direction goes out of control hitting me, killing my wife and children and popping my eye out its socket.

Under the pure no-fault insurance plan do you know how much I would get for my wife and children? Not a damn dime. They're not wage earners."

"Do you know how much I would get for the loss of my eye? Not a damn dime. Insurance would cover stitching it closed, but they can't put it back in, now can they?"

The speaker is Senator Ralph Gasque of Marion, chairman of several Senate committees, including the special legislative committee created last year to study automobile insurance in the state. Powerful and not a man to be taken lightly, Gasque has set out to clean up what he calls "the insurance mess" in South Carolina.

The largest part of the mess, Gasque believes, is the insurance industry's practice of charging higher rates for automobile liability insurance to drivers in what they have termed the "assigned risk" category. There are over 200,000 drivers in that group in South Carolina. Those who are in the assigned risk category include persons with bad driving records and those who the industry has determined statistically have a greater chance to become involved in an accident. There are over 100,000 drivers in the latter group in South Carolina.

"Why is it that if you have a spotless driving record you should have to pay higher rates than anyone else? I believe that these people should be relieved of this unfair burden and that's what my committee is trying to do," the Marion senator explains.

"...Gasque may compromise, but he won't lose. Neither will the insurance companies or the legislature or the lawyers..."

It is these two issues which will probably embroil the General Assembly in weeks of angry debate during the present legislative session. No-fault or no no-fault, that will be one of the questions. And the modification or elimination of the use of the assigned risk category by the insurance industry will be the other.

The threshold problem which legislators and the public alike will have to grapple with is understanding what all the plans and terms mean. A glossary would perhaps prove useful:

No-Fault Insurance: Under what is called a "pure" no-fault plan insurance, each driver involved in an accident would collect from his own insurance company, regardless of which driver was at fault. Suit for pain and suffering against each other would also be prohibited.

State Fund Plan: In an effort to remove drivers with clean driving records from the assigned risk category this plan would create a state-run insurance company which would offer policies to any drivers which private insurers had refused to service.

Reinsurance Plan: Again, an effort to combat the assigned risk category abuse; under this system all insurance companies would be required to write insurance (Continued on page five)



Gasque

osceola

"This script, it seems to me, is the work of professionals who yearned to be as charming as inspired amateurs can sometimes be."

Kurt Vonnegut, Jr.
"Between Time and Timbuku"

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OR IS HE IMPEACHING US?



Maladministration

We were lunching recently in the Press Club bar and talking about Elliot Richardson, and this short chap came in with odd attire. But everybody wears odd clothes these days, and he seemed knowledgeable so we made room for him at our table (the one after the bar, that Dan looks after) and pretty soon forgot he seemed to be wearing ruffles. One well-known columnist tried to argue that Mr. Nixon could only be impeached for a statutory crime. "Nonsense," said the stranger, "you should read Alec on that: the impeachment process is designed 'as a method of national inquest into the conduct of public men.'"

"Alec?" said my friend, blankly.

"Alexander Hamilton," repeated the other; "Federalist paper No. 65."

"Smart-ass, eh?" said my friend huffily. "Yeah, but how about Nixon kicking out Richardson? You don't call that impeachable do you?" The mysterious stranger observed, "The President can displace from office a man whose merits require that he should be continued in it. What will be the motives which the President can feel for such abuse of his power, and the restraints that operate to prevent it? In the first place he will be impeachable in this House before the Senate for such an act of maladministration; for I contend that the wanton removal of meritorious officers would subject him to impeachment and removal from his own high trust."

We looked at him in astonishment. He left Dan a tip in some odd coins and walked out with a bouncy stride. A blue-eyed, ruddy-faced little fellow. I peeped where he had signed his name on the card. "James Madison, Jr., of Virginia," he had written.

Yes, folks, I guess we are all going to become experts on impeachment in the year ahead, along with Representative Rodino's new chief counsel. And that quotation above is James Madison's exact comment, on the 16th of June 1789, in the House of Representatives, First Congress, of which he was a member. Courts study such comments for precedents. The key word, I think, is "maladministration." Yes, in writing the Constitution in that hot summer in Philadelphia, George Mason, (plantation

neighbor of George Washington and seven years his senior) at one point included "maladministration" in the definition of impeachable offenses. But his friend Jemmy Madison called it too vague, and they substituted "high crimes and misdemeanors" as including "maladministration," just as Rep. Madison told the House a year or two later.

It is argued now that our forebears left us no way out of the intolerable fix that we are in with President Nixon's maladministration. But that is only partly so. They provided a serviceable exit at least half way. The question is whether we dare follow the Founding Fathers. As George Mason said in Philadelphia, "No point is of more importance than that the right of impeachment should be continued." They put in a fire escape.

The House sits as a kind of grand jury. The Senate sits as a court if the House majority votes an indictment. In 200 years Congress has investigated 65 possible impeachment cases (55 federal judges). The House has voted "impeachment" 12 times. The Senate has acquitted seven, convicted four, and one resigned. It's a venerable, respectable process. But it goes only part way.

To get ultimate conviction a two-thirds Senate majority of "guilty" is required. And that currently seems unlikely. The real question is will President Nixon resign if the House can and does vote an indictment? The reason would be ill health. It would save the nation three years under a crippled presidency. It is idle to say the process shouldn't go on; it is already started. Congress voted chairman Rodino one million dollars of which the Republicans get one-third, and he has 30 lawyers and accountants now gathering evidence. That's the situation so far.

What isn't so clear as you try to penetrate the spectacular events ahead is the pressure on President Nixon, and particularly on the conservative Republicans. They probably face in November one of the greatest defeats in history, what with Watergate, fuel

shortage, and recession. It might be moderated if Mr. Nixon quit. "I hope the public won't practice guilt-by-association," said Senator Percy, Republican of Illinois, grimly.

It is the conservative Republicans, if anyone, who have the leverage, and it is as absorbing to watch them as a football game.

†Barry Goldwater, Nestor of his party, told the *Christian Science Monitor* last week: "He chose to dabble and dabble...when all the American people wanted was the truth. I think it has come to one hell of a pass when the President of the United States has to lay bare all of his income tax papers."

†Conservative columnist James J. Kilpatrick changed his mind (like many of us). On October 28, he called impeachment "pure nonsense." By November 11, he saw it as the "one chance to salvage the administration."

†The *Wall Street Journal* felt queasy over Nixon's tax finagling: "mistake in judgment," "unsettling," "insensitivity," it said on December 14. As to the earlier missing tapes it was simply aghast: "We have arrived at the point where virtually no one believes the President's defense on a key issue...This explanation is impossible to believe, and the implications of not believing it are staggering" (Dec. 5).

If the basis for impeachment is "maladministration" the House has a case. (Some will disagree.) But here is the secret Tom Huston memo for surreptitious entry: "it is clearly illegal; it amounts to burglary." Mr. Nixon went along. Here is the Dean memorandum: "How can we use the available federal machinery to screw our political enemies?" Plenty of evidence that it was used. There is the attempted tampering with Judge Byrne in the Ellsberg case; the shakedown of corporations; the secret Cambodian bombing and cover-up; the impoundment of 17 percent of controllable funds since 1969; the acceptance of large personal loans from multi-millionaires; the mysterious \$100,000 in \$100 bills from Howard Hughes, kept three users in Rebozo's strong box; the failure to pay California income tax; the erased tapes. Go on and on...

Cheap Shots

It was a pretty tense scene for so early in the 1974 legislative session, but everybody knew it was coming.

For two years, the power structure of the legislature has not bothered to hide its dissatisfaction with Michael J. Mungo as a member of the University of South Carolina Board of Trustees. Mungo had angered some of the powerful members of the legislature when he went on the university campus during the disturbances of May, 1970, and attempted to discuss issues with the students. He further angered powerful Senator Rembert Dennis when he refused to support Sen. Dennis' brother, Markley Dennis, for the board chairmanship. And during the last session of the legislature, some of Mungo's opposition accused the Columbia developers of trying to bribe legislators with guest memberships in his country club.

To oppose Mungo, his opponents has chosen William Bowen, executive vice-president and lobbyist for the S. C. Savings and Loan League. Like Mungo, Bowen had risen from humble beginnings to a position of affluence. Both men have given or raised large sums of money for the university.

At 12:30 last Tuesday, the House and Senate met in joint session to elect state judges and members of the Winthrop and USC boards of trustees. All elections were uncontested until the Mungo-Bowen seat came up for grabs. The visitors' gallery was nearly full as pages and State House employees gathered to watch the battle. Mungo had claimed earlier that he had the pledges of 87 of the possible 170 votes. Newsmen in the press gallery were huddled together placing their bets.

Sen. Albert Dooley of Lexington nominated Mungo and offered a brief speech centering on the theme "Mike is Right." He stressed the positive point that Mungo "equates with students," and that the students know him. There were numerous seconds to the nomination. (Rep. Sherry Shealy Martschink of Lexington stood up to second the nomination, but Senator Gressette, who was residing, couldn't remember her new name. She managed to make the second anyway, pointing out she is a part-time student at the university).

When Mungo's supporters were satisfied they had added enough seconds, former speaker of the House Rep. Sol Blatt walked slowly from his back row seat to the microphone. Blatt said he is concerned about the future of the university and was therefore nominating Bowen. Bowen, he



Marion Gressette

said, "will not visit the students on the campus without the board's knowledge, causing stress and strife." Blatt praised Bowen's efforts in raising money for the university. Blatt said Bowen "did these things without going to the newspapers seeking publicity."

The seconds were plentiful as Blatt sat down. Then the roll call vote began. The Senate Big Guns made it clear what they expected. Senators Dennis, Gressette, Waddell, Gasque, and others voted down the line for Bowen. But when the smoke cleared after the Senate vote, Bowen led by only 21-19. Six members did not vote. Mungo, leaning against the wall, in the visitors gallery began to smile.

If the Big Guns couldn't hold their men in line better than that in the Senate, it didn't look promising for Bowen in the House. The vote stayed close for a while, but when the last name was called, the total vote was Mungo 78, Bowen 65. (Rep. James Brandt, whose name had been called earlier tried to jump on the back of the bandwagon, and shouted out he was voting for Mungo after the tension was passed. It drew a few laughs.)

It was hard to draw any pattern from the voting in the House. Some of the alleged "Young Turks" ended up on the side of the alleged power structure, and one or two of the old guard voted for Mungo. But everybody agreed that it just might signal that some members were beginning to feel a little independent of the powers that be.

Mungo, upon hearing the result of the vote summed it all up: "When you can have Dennis and those guys against you in the Senate and still lose there by only two votes then you know that democracy still works in America."

Things are cranking up over in the Sixth



John Jenrette

District for this year's U.S. Congressional race. Republican Ed Young, who came from nowhere in 1972 to defeat John Jenrette, (who had just ousted 34-year House veteran John L. McMillan in the Democratic Primary) has been traveling around the district during the past few weeks trying to solidify his support.

Observers say his supporters are no longer billing the wealthy dairy farmer as "the man with God in one hand and Nixon in the other." Instead, they are quietly

playing down the Nixon relationship Young bragged about during 1972. So Young, who used to claim he had a "key to the White House," is hoping to tie himself to such Republicans as John Connally (who's coming to Florence for a \$50 a-plate dinner January 26) and vice-president Gerald Ford. When reporters questioned the congressman closely in Mullins last week about his relationship with Nixon and how that will affect him in 1974, Young and his assistants repeatedly turned the conversation to Ford and what a good man he is.

Young is going to have some stiff opposition this year, probably from the same individuals who opposed him last time. Hartsville attorney Bill Craig is making noises about running. And Jenrette told some of his supporters after a meeting with S. C. Democratic Party Chairman/Executive Director Don Fowler this week that he is "98 percent sure" he is going to run this time. He said he has the commitment of funds for the race.

Jenrette is betting that much of the bitterness which arose in the Democratic Party after the McMillan defeat will have died down by this year and that many Democrats who jumped ship to vote for Nixon, Thurmond, and Young will return to the party fold. Jenrette believes that unless the Republicans run a big name (like

rumored Republican candidate Gen. William Westmoreland) for governor, Young's party won't be as effective in getting out the vote as it was in 1972.

Jenrette is also hoping to attract supporters from youthful voters who have yet to establish themselves as members of one party or another. He is afraid many of the young voters will just become disenchanted with voting altogether after the last year of exposed corruption and not turn out for anybody.

Scene at the State House:

Mendel Rivers, Jr. chatting with Elmer Hatcher and Sam Dawson, late of Taxpayer Association fame (Osceola, November 30). Seems some people including Dawson and Hatcher wouldn't mind seeing the Junior Rivers run against Mendel Davis in the first congressional district.

Rivers, responding to a question concerning his possible candidacy, said, "I'm still considering it, but I won't have any final decision until next month."

Associates of Rivers say, though, that he is seriously considering and has practically made up his mind to run in the Democratic primary this summer. This is news to some observers who believed that if Rivers ran, it would be as a Republican.

Harry Dent, former Nixonian Southern strategist and now prominent Columbia lawyer and Republican, told a meeting of the state GOP Executive Committee last Tuesday that he thinks General William Westmoreland should be their candidate for Governor.

Several members of the Committee took issue with Dent claiming that James Edwards, a prominent Charleston dentist who is interested, would make a better candidate.

The dissident members threatened a primary fight if Dent pushed Westmoreland, but Dent didn't indicate any willingness to compromise.

So it looks like there may be a unique experience in store for the voters of the state next summer—a GOP primary.

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STATE-RECORD vs. THE JOURNAL

If you have been watching the local news fronts of the *State* and the *Record* in the last several weeks you might think an unusually heavy amount of metropolitan news is coming from suburban Lexington County.

Drainage problems affecting a handful of homes get lead spots. Photos show a major county business paying its county tax bill (see above photo). Stories label study reports "highly controversial" and "long awaited" even though they are similar to studies conducted all over the state.

While it is true the county is one of the fastest growing areas in the state (and one of the fastest in the country), and the home of thousands of potential new subscribers, Columbia Newspapers' reasons for increasing its coverage there might be entirely due to the quality of news being generated, and their efforts to add still more subscribers.

Lexington County is probably the only section of the Columbia area where the *State* and *Record* receive any significant print media competition. The county has four local newspapers. Three are weeklies, owned by the same company and scattered from St. Andrews to Batesburg-Leesville, near the Aiken County line. It is a fourth independent newspaper, *The Journal*, located just across the river in West

Columbia that has been giving the *State* and *Record* the most competition on local news, particularly on local municipal and county government news. Although the *Journal* is published twice a week and is out-staffed by the two dailies, it has gotten its share of the scoops.

Reaction from the dailies to stories the *Journal* breaks first usually comes in one of three forms. First, they may ignore the story altogether, the case recently when a group of residents near the airport organized to protest the airport's plans to buy up a large tract of land south of the airport, land it did not plan to consider using for several years.

A second route the two dailies might take is to ignore the story temporarily, wait a few days or weeks and write virtually the same story, with some minor possible new information. They took this route on a *Journal* story a few months ago about a proposed bridge across the Saluda River near Riverbanks Park.

The dailies' most frequent reaction to stories the *Journal* or one of the other county papers breaks is to simply rewrite the story, getting some additional information and, according to one reporter at the *Record*, checking the accuracy of the local paper's story.

But as the case below shows, sometimes it is easier just to juggle a few words around, have an editor add a by-line, and pass it on to the copy desk:



Tax Money Rolling In

Even in an energy crisis, taxes must be paid and officials of South Carolina Electric and Gas Company handed the Lexington county treasurer a check for \$1,862,158.24 this morning for county property taxes. This figure represents a \$309,583.28 increase of the 1972 taxes.

From left to right are: Roger Alderman, county manager; Marjorie Sharpe, county treasurer; Calvin Brown of SCE & G's Governmental Affairs Department and Judson Wingard, SCE & G's district manager. (Record photo by Maxie Roberts).

About \$500,000 must go

County trimming costs on proposed buildings

Lexington County officials are working to trim costs on two major building projects after receiving bids for construction about \$500,000 over the figures budgeted.

Construction costs of the county's new law enforcement complex and new administration "will have to be brought down to meet the budget," county manager Roger Alderman said Friday.

Bids on the law enforcement complex were at least \$200,000 over the figure budgeted, while bids on the administration building were at least \$300,000 over the figure budgeted, according to Alderman.

Costs of construction of the new law enforcement complex was estimated to be about \$1.35 million. Low bidder was George A. Creed & Son Inc. with a bid of \$1,557,674. Council accepted the bid last week but is conducting further negotiations and reviewing plans to reduce the cost.

The figure budgeted for the administration building was \$1.5 million. When bids were opened last Wednesday the Creed firm again was low bidder at \$1,796,552.

Alderman said work is in progress to try to bring the two buildings within the budgeted figures. "The sheriff's department has been given a set of blue prints to review to try to decrease the cost of the law enforcement building," the county manager said, "and the same

is being done with the administration building."

At top, a "Record" news photo from recent edition. Above is the "Journal" lead story in December 1 edition and at right is "Record" version from December 3 edition.

Bids On Lexington Projects Exceed Amount Budgeted

By LINDA C. OWENS
Record Staff Writer

Lexington County Council has received bids for two major building projects which are approximately \$500,000 more than the amount budgeted.

COUNTY MANAGER Roger Alderman said the construction costs for the new law enforcement complex and administration building "will have to be brought down to meet the budget."

He said the law enforcement complex was \$200,000 more than budgeted and the administration building about \$300,000 more than planned.

COST OF the law enforcement complex was estimated to be \$1.35 million but the lowest bid by George A. Creed and Son, Inc. was more than \$1.557 million.

In turn, the estimate of the administration building was \$1.5 million with Creed again the lowest bidder with more than \$1.796 million.

ALDERMAN SAID work has started to bring the two buildings to the budget by reviewing plans to cut costs.

The Sheriff's department, he said, has been given blue-prints "to review to try to decrease the cost" of the law enforcement complex and the same is being done with the administration building.

THE BREAST OF "TODAY IN CAROLINA"

A couple of weeks ago WIS-TV's "Today in Carolina" host Jim Welch announced that the morning's presentation would be a discussion of breast cancer, featuring a panel of two gynecologists and one radiologist from the Columbia area. What he didn't mention was that there would be no women in the group - only himself, the doctors, and Joe Pinner, his co-host, to discuss a problem which is almost exclusively a female one.

The men just couldn't understand why a woman would worry about having a breast

removed when faced with death...as Mr. Knozit would say, that's a no-no.

"ANY QUESTIONS, CONGRESSMAN YOUNG?"

While Sixth District Congressman Ed Young was traveling around his political home field last week, a Washington correspondent from the *Los Angeles Times* was with him, researching an article for his newspaper. The South Carolina Sixth District seems to be a "target" seat again this year and political analysts are watching the 1974 race as an indicator of the "mood of the people." Since the district went

Republican in 1972 for the first time in anybody's memory, a sharp swing back to the Democrats could suggest a deep dissatisfaction with the present Republican administration.

On the other hand, if the Republicans can hold districts like this one, they can claim that Watergate *et al* has not undermined the faith in the party itself.

After touring the district with Young, the *L.A. Times* reporter was chatting with a resident of the district who keeps his finger on the political trends. The reporter told the resident he was "appalled" by the coverage

Young received in the district. He said when Young visited newspaper offices and radio studios for interviews, the interviewers asked him ahead of time what subjects they should inquire about. The reporter said the only person he encountered associated with the press in the district who asked Young difficult questions with any thoughtfulness and persistence was the editor of the Mullins *Enterprise* Greg Smith. Smith wrote a column after Young's visit pointing that though Young refused to blatantly abandon Nixon, he is being careful to push Gerald Ford as his good friend these days rather than the President.

Fine Psychic Thriller

DON'T LOOK NOW
with Julie Christie and Donald
Sutherland
at the Palmetto Theatre

"Fear death by water."

--T.S. Eliot

John and Laura Baxter are spending Sunday afternoon at home. He is catching up on some work; she is reading; the children are outside with their toys. John quickly springs from the work table for no apparent reason and dashes out of the room. Puzzled, Laura soon follows him. From the kitchen window, she watches her husband as he vainly begs their just-drowned daughter to return to life.

After this harrowing sequence, *Don't Look Now* settles into a more leisurely and more lyrical pace to unwind its slim but engaging story about death and Venice. Hoping to forget their loss, the young couple plunges into John's work and Venice. He is an art-historian and restorer who specializes in Renaissance Catholic architecture; he recreates the past while around him he finds a present time which repays his artistry with hostility, chaos, and violence.

Soon, the Baxters absorb

themselves in daily living in one of the world's most beautiful and photogenic cities. At dinner one day, Laura befriends two middle-aged women. Wendy, one of the two sisters, has a mote in her eye. Heather, the blind sister, gives Laura a startling message: I saw your daughter, she tells her, wearing her red mackintosh. She was sitting between you and your husband and she was laughing! While John casts suspicion upon the two sisters, he certainly appreciates the "message" given his wife, for it cheers her somewhat. One night while walking, he and Laura see a tiny figure clad in a red mackintosh wandering along the shore of a Venetian "alley." John chases the figure which outruns him.

Director Nicholas Roeg takes considerable time in laying out the meager facts one needs to know to appreciate the slam-bang ending of this first-rate "psychic thriller." For over an hour and a quarter, he lulls his audience gently into accepting a world which doesn't exist and a joy which cannot be found. We eagerly absorb the travelogue beauty of Venice which unfolds only to learn that a dangerous murderer lurks its streets

preying upon the unexpected. (England was the scene of the drowning of the child at play. Is nowhere safe?)

As John and Laura travel deeper and deeper into the mysteries of Venice and death, they learn that they can never go back to certain places they wish to find. The city changes constantly and draws them further into its vortex. We see both the sublime and the horrible Venice, the beautiful and the terrible world, as John begins the search for the figure in the red mackintosh—to prove that his wife is not crazy, perhaps or to learn whether or not he had failed that horrible day beside the pond.

Roeg has a fine photographer's eye. While he takes a lot of time to display the mood and attitude of his film to his audience, he at least presents some classy visuals to get his message across. He superbly catches the claustrophobic alleys of the city while also wallowing fondly in the beauty of its openness. He offers us loving close-ups of his two heroes—for whom he has the greatest concern—in their many moods. And he takes extreme pleasure in pointing out to his audience the niceties of ancient churches and city buildings and stain-glass windows.

Screenwriters Allan Scott and Chris Bryant stagger their major plot events so that something may happen which seems important until the very end or something may happen which seems unimportant until the very end. While their screenplay is verbose, it is literate, tightly woven, and suspenseful. No director could ask for more, especially if he has tricks of his own, and Roeg does.

What ultimately separates *Don't Look Now* from the chaff, however, is the masterful work of the two principal actors—Donald Sutherland and Julie Christie. First of all, both are totally convincing. Secondly, each looks "right" with the other. They are both very interesting and entertaining to watch. Most American audiences know Sutherland as a comedian via his performance in "M*A*S*H*!" To learn that he is an accomplished actor with such great range and subtlety is an extra bonus of this film. In the opening sequence, he performs the miraculous. In a matter of seconds, he builds detail upon detail in establishing himself as a civilized man, a scholar, a husband, a loving father as he sits in his quiet living room with his wife and his art. Seconds later, he reduces himself to the animality of a dying bull. Christie is impeccable whether chatting bubbly with the eccentric sisters or gasping in horror as her mind contemplates the beauty and mystery which live about her. She creates such a living version of the "distracted woman" that we quickly forget that her role is, basically, a very cliched one.

Don't Look Now has made the "Ten Best" list of nearly every major New York film critic. At first viewing, it doesn't really look like much but a suspense thriller with a surprise ending, but it is really more than that. Roeg gives us a love story, a ghost story, a murder mystery, a chase film, and a bitter philosophical film all at once. Though the final product is overlong and somewhat flawed, it's certainly worth catching.

M.S.

Papillon

(Continued from page eight)

But in the film this is all drastically changed in several ways. First, we know little, if anything, about the diabolical prosecutor in the beginning and we fail, therefore, to fully understand Papillon's obsession with revenge until he is put into solitary confinement. Then it comes a bit late to be very convincing as his primary motivation.

Second, his first escape attempt in the film is aborted rather than successful and he is sent off to prison without benefit of the taste of freedom, without the sustaining hallucinations of his life with the Indians, and without the terrific sense of futility which the book provides with his initial 1500-mile distant but ultimately unsuccessful escape attempt. Moreover, the film *Papillon* has made few contacts and has done nothing to cause hero worship from his fellow inmates so that their unified programs for keeping him alive while in solitary are hard to believe.

It is especially hard to understand how Dega, himself in trouble at the time of *Papillon*'s confinement, is suddenly able to regularly send coconuts and messages into Papillon's cell and is even advanced to a high position of trust by the time of *Papillon*'s release from solitary. This is the strange result of omitting years of progress and effort on Dega's part.

Thirdly, when *Papillon* does eventually find the Indians he doesn't get the chance to desert their Paradise and his two wives for any reason whatever—it is they, who vanish, leaving him little choice but to move on himself. Thus a major mystery—why he chooses to leave Paradise—which ultimately determines the course of the rest of the book and reveals *Papillon* as a far more complex, contradictory person, is merely

tossed carelessly away.

Charriere, a real convict and a novice writer is not a slick professional but his book has something better than slick professionalism—it is energetic, exciting, and it pulses with life and human inter-action which, though romanticized, are still convincingly those of actual individuals. Perhaps if Charriere had written his own screenplay, as Dickey did with *Deliverance*, instead of the extremely heavy-handed and singularly inept Dalton Trumbo (*Johnny Got His Gun* and *Executive Action*), he would have provided more authentic energy, as well as more condensation instead of substitution and even omission of the original details. Perhaps he might have at the least recognized which details were too important to change or omit.

Occasional narration might have helped the filmmaker pack more into his 2½ hours. Oddly enough, the filmmaker does resort to narration at the end where it is indeed informative and helpful. Why then doesn't he use it throughout?

Succinct editing might have made narration unnecessary, but the flabby editing of Robert Swink simply diminishes *Papillon*'s impact further. Lengthy irrelevant scenes might profitably have been shortened. Though it is somewhat longer than *Day of the Jackal*, *Papillon* is not so densely packed with detail. One can only imagine what a thoroughly brilliant and engrossing film Fred Zinneman, or someone else of his talent and skill, might have made with such a marvelous adventure as *Papillon* and the \$13 million which was spent to make it. As it is, one can spend a much more profitable and fascinating evening by staying home with Charriere's book.

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AT THE
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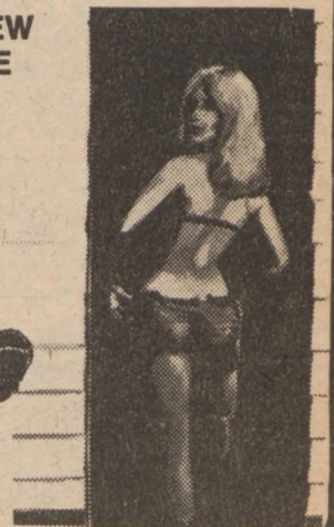
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Eating/The China Garden

Deserving of the Name

by Bob Conly

THE CHINA GARDEN

At the Boozer Shopping Center (Next to Dutch Square)

Chinese cooking is, along with classical French, one of the two great cuisines of the world, which may seem unbelievable if your experience has been only in slogging through soggy, bland chow mein, or chewing stringy pork chunks smothered in gooey sweet sauce.

Now in Columbia you can enjoy, in one restaurant at least, Chinese food which is worthy of that great tradition, and you can do it for a modest cost.

Contrast is the essence of Chinese food. Mild flavors are set against spicy ones, crisp

textures against smooth. Chinese food relies heavily on vegetables, many of which are rare to Americans. Meats are not emphasized. Dairy products, butter and creams are seldom present. The work of pre-cooking preparation is extensive and cooking itself must be fast and precisely timed. These characteristics make it difficult to produce really excellent Chinese food in American restaurants.

Despite the problems in serving good Chinese food the number of Chinese restaurants is increasing greatly everywhere. Perhaps with soaring meat prices gutting our pocketbooks and high cholesterol diets clogging our arteries many of us see Chinese food as an interesting, healthy, and inexpensive diversion.

Our improving national relations with China has something to do with the increased interest. After all, President Nixon can enjoy Peking Duck in China with a clear conscience, why can't I try fried wonton in America. One has increasing opportunities to do so in Columbia with the growing number of Chinese restaurants.

One of the newest is the China Garden in the Boozer Shopping Center, just across the from the Saint Andrews Baptist Church (more about the Church later). The atmosphere of the restaurant is unpretentious, much like the typical family restaurant. The dining room is large and simply decorated. There is no attempt at an intimate or sophisticated atmosphere. A

significant portion of those eating were families when my wife, two other couples, and myself ate there.

The menu is very extensive, with five or six dishes for the day, and a page of house specialties (many of which have not been served in Columbia before) an extensive list of other dishes and a variety of appetizers and soups. For the less adventuresome there are combination dinners. But the China Garden does feature a number of spicy dishes, such as shrimp in hot sauce or pork with garlic sauce, a marvelous balance to the more normal mild dishes.

We started with an order of fantailed shrimp and fried wonton, which the six of us shared. There were stimulating appetizers. The shrimp was fried in a delicate, light batter. The wonton was filled with an unusual tasty filling. Splitting the two orders among the six of us worked out well. The hot and sour soup which followed was a real treat. It's thick soup with a chicken base, and contained bits of chicken, dried Chinese mushrooms and vegetables. It's hot but not overpowering.

Our six main courses were shrimp with hot pepper, beef with oyster sauce, chicken curry, bean curd with shredded chicken, moo soo pork and pork with garlic sauce. Each was very good, but two deserve special praise. The bean curd, which consists of square custard line cakes of pressed pureed soybeans was fresh and delicious. The chicken with it was exceptionally flavorful. The pork with garlic sauce was one of our favorite dishes. The complex dish contained ginger and perfectly cooked celery. The vegetables in all the dishes are carefully prepared. Just as an example the beef with oyster sauce contained crisp, delicious pieces of broccoli.

These six dishes do not begin to exhaust the variety on the menu. Many of the others we did not have looked extremely interesting. One can even have Peking Duck if it is ordered in advance. I am looking forward to discovering many of the other delights on the menu.

China Garden does not have a license to sell minibottles, or even beer and wine. That is unfortunate since with Chinese food I like a California Rose, an Alsatian Gerwortztraminer, or if the meal is particularly hot, a beer. The restaurant has applied for a license, but the Saint Andrews Baptist Church across the street has objected. If the church people fear rowdy behavior, their fears are groundless from such a conventional, family-oriented restaurant. Another restaurant next door has a beer and wine license; it seems only fair that the China Garden should be able to obtain one.

The Friday night we were there was extremely busy and the inexperienced waiters and waitresses did not seem to be up to the challenge. The progress of our meal was slow. That night was one of those May evenings—in January—that we have been having. The air-conditioning was either not on or ineffective, since the dining room was stuffy and uncomfortable.

The staff was cheerfully trying hard and manager Joseph Tai was everywhere, smiling and taking care of little problems. I hope that once the place has settled into a routine these little annoyances will disappear.

In the meantime if your food doesn't come when you think it should, ask the manager for help. Try to go there on a night other than Friday or Saturday.

Price is another appealing thing about the China Garden. Our entrees which were very ample in amount were all priced at either \$4 or \$4.50. My wife and I ate this virtual banquet for \$11.30 excluding tip.

If you want to taste how complex and interesting Chinese food can be, try the China Garden. If you don't enjoy the food there, you need not try any one of the other Chinese restaurants in Columbia.

Readers Write...

To the editor:

Your article on the proposed development of St. Phillips Island (*Osceola*, November, 23, 1973) impressed me as being very fair, objective, and well-written. Neither Stan Smith or those of us who oppose his plans would find fault with it. I would like, however, to take issue with one part of the article.

When you suggest that "Smith will argue that many of these same people have opposed industry proposed for the traditionally poor county," you overlook the past records of many of the individuals opposed to the island's development. I have been for three years a member of the Beaufort County Development Commission, am presently president of the Beaufort Development Corporation (conduit for Small Business Administration funds) and have publicly supported those industries I felt compatible with our area. I'm chairman of the committee of the Development Commission established to garner more industrial prospects from the retired and active "captains of industry" at Hilton Head. I've worked hard to further the economic growth of this region. And not altruistically, because I'm a merchant, and I want to see my business grow, too. But not at the expense of our dwindling natural resources, namely, barrier islands.

Our group is formally incorporated, with membership including two lawyers, three architects, a doctorate in marine geology and one in oceanography, a county councilman, representing about one-sixth of the county's 55,000 people, two highly respected school principals, commercial fishermen, insurance agents, a historical researcher, a cattleman, a civil engineer, and numerous businessmen.

We all live in or near the city of Beaufort (not Hilton Head) and almost all of us were in favor of BASF and are now in favor of having Chicago Bridge and Iron locate here. We are interested in progress, but only those projects which are both helpful and compatible.

When the military finally gives up and leaves us, the resort industry just won't be enough to keep us going. We must have light, compatible industry to make it on the north side of the county. The menial, low-paying jobs associated with the resort business just can't compare with skilled and semi-skilled work that light industry can provide. And it's just not worth destroying our one last bastion of wilderness here to provide those menial jobs.

Many thanks for your interest and one fine article.

Sincerely,
Steve Schein
Box 290
Beaufort, S.C.

To the editor:

As a U.S.C. student and freebee reader of your "South Carolina Newsweekly", I've been impressed with the maturity and professionalism of your reporting in a much-needed area.

I trust you will meet with continued successes (bruished shins being an ineluctable concomitant) in your efforts to inform South Carolinians—and interested others—of political, economic, and cultural life in South Carolina.

Sincerely,
Marshall Winn
Box U-84271
Columbia, S.C. 29208

To the editor:

Is *Osceola* having difficulty filling its pages with meaningful material? It seems so after reading Dan Harmon's account of the second Columbia Philharmonic concert of this season (*Osceola*, November 30). At last, I thought, *Osceola* was finally giving coverage to the classical side of musical life in South Carolina. Better no coverage at all than what I read. I am still waiting to learn about this concert which I did not hear. Almost all of Harmon's remarks concerned irrelevant externals. The reader has every right to expect enlightenment about the music's content and interpretation. Harmon fails to fulfill that essential function. Surely there is someone in the state, if not on your staff, who is knowledgeable about classical music and can write intelligent criticism of it for you. Your readers deserve better.

I am pleased to renew my charter subscription. Hang in there, especially with the investigative reporting. It is much needed.

Sincerely,
Allen D. Bushong
1810 Heyward Street
Columbia, S.C. 29205

To the editors:

I certainly enjoyed your article and review "An Evening With the Philharmonic." Some of your views and questions were very penetrating and always interesting. I enjoyed the integrity of your writing.

Sincerely,
John Bauer
Columbia, S.C.

(The writer is a member of the Philharmonic and associated with the U.S.C. Department of Music)

To the editors:

My general reaction to *Osceola* over the past five months has been to say BRAVO! For subject matter and writing. I've truly

learned more about South Carolina in six months than in the previous four years (migrated south in '69).

It's true that as a resident of Florence (rather than Columbia) and as one of an older generation (61) some of your pieces cannot ring bells. (But I could say as much of *New York* mag, to which I'm still faithful.) But I have read every issue (including eight that accumulated while we were away this summer on a long trip) and will continue to do so. Most refreshing!

To provide some specific feedback (purely personal reactions) in terms of the December 14 issue:

—"Inoperative"—shows some promise, but did not really jell; I'd be tempted to combine "Inoperative" and "Cheap Shots" under a new heading. The question about the *State's* brevity on the Love/Simon switch was probably a bit unfair, since I doubt that AP had done a good background job.

The Foard/Timmerman story was well-done, but probably not worth full-feature coverage at this point, except perhaps to help Foard decide that he should get something before the grand jury today. I'm a bit leary about Timmerman's "case." I honestly feel you'd have done better with a tight three-fourth page story.

Ballet Photo Story: You've done a tip-top job with this kind of feature.

Lackey: pure pleasure (except for the need to break up a couple of over-long paragraphs).

I wish John Marion had not seen Burton in "Night of the Iguana". (That was a fine performance, but NOT the Shannon Tennessee Williams had in mind, I feel. I saw the original Broadway production, and the movie, and a surprisingly good try by the Florence Little Theatre last season.) But he's right about Hanno and Nono. They're the "indispensables" in any production.

Dan Harmon's piece was a lot of fun, and acute in an oblique way.

Enough!! In closing, let me sum up by saying that you've done much better than I dared to hope. I see light through the palmettos!

F.E. Abbott
Florence, S.C.

To the editors:

"Common Cause" (*Osceola*, December 14, 1973) neglected to point out that "public campaign financing" would give incumbents a far bigger advantage, by limiting the expenditures of challengers, who are generally not as well known.

John Hartlee
P. O. Box 1245
Florence, S.C. 29501

Music/Ringo

Discovering Ringo

by Tim Driggers
RINGO
Ringo Starr
Apple SWAL 34i3

With the demise of the Beatles in 1970 (anno Ono), John, Paul, George, and Ringo embarked on solo careers which have produced several albums of varying quality.

Individually, they have been unable to reproduce that which collectively had been so great.

Lennon's initial offerings which the Plastic Ono Band lived somewhat up to expectations, but ensuing efforts have been engulfed by his enormous ego, and the inane wailing of Yoko (oh, if she had only stayed in that bag).

George's mystery tour has yet to end and yes, I think Paul is dead. On playing "Give Ireland Back to the Irish" backwards while holding the turntable in front of a mirror, a voice resembling that of Brian Epstein is heard to say: "Blood on his shoes, O.P.D. on his sleeve, these are the clues, you should believe."

Regardless, long-suffering Beatle fans, take heart. The Beatles have reunited for a new album—well, almost.

Richard Starkey a/k/a Billy Shears d/b/a Ringo Starr, by remaining aloof of the John vs. Paul vs. George squabbling, has been able to achieve a reconciliation of sorts between the warring factions by inducing each to contribute to the make-up of *Ringo*. The results are gratifying. The music of the Beatles was the music of happier days and Ringo has been able to recapture the essence of that sound and the spirit which accompanied it.

"I'm the Greatest", a John Lennon composition, recalls the mood of *Sergeant Pepper*, while Paul McCartney's "Six O'Clock," a tune in an equally light vein, is in the typical McCartney mold.

George Harrison has contributed one song to the package and co-authored two others. His "Sunshine Life for Me," a country-oriented song which accommodates Ringo's style well, is given ample assistance by the members of the Band. A fine Randy Newman number is included for good measure and the musicians who assist Ringo are among rock's hierarchy.

Despite the presence of these luminaries, the real star of the album is Ringo and he occupies centerstage of each track.

In the days of the Beatles, Ringo's talent was generally overlooked and sometimes even questioned. In 1973, he has produced an album which is head and shoulders above anything his fellow ex-Beatles have been able to produce since the great break-up. The complexities which the others surround themselves has been overshadowed by the simplicity of elementary rock'n'roll ("You're Sixteen").

Ringo Starr's efforts may be considered as "Octopus's Garden" novelty types, but it is nonetheless a pop style which involves a



happiness that is all too often overlooked in today's music world. Ace producer Richard Perry must be acknowledged for his expertise.

If you were a fan of the Beatles, you've got to add this album to your collection or if you're from Ridge Springs-Monetta and been milking cows on the back forty for the last ten years and have never heard of the Beatles, I think your five dollar investment will be well worthwhile.

And one thing else—file "Ringo" under the B's rather than the S's.

LEE CLAYTON
Lee Clayton
MCA 365

A p.s. in the jacket notes penned by

wrong with this album. Not the message, that is, but the idea. If he really wanted to say something to Chip he wouldn't have done it on the back of a record album he knew would be published months after he wrote the thing. Even I can figure out that the bull note is a gimmick to impress the reader. Chances are he didn't chase any bull around between takes—I'm trying hard to avoid puns here—in the first place.

No fatal flaw, of course. Lots of good recording artists use gimmicks, both on the jacket and on the record, even if they don't need 'em. But something about this one told me before I even listened that Clayton may be a problematical performer and know it. He's concerned a heckuva lot about his image. He's insecure. The reason for that, I submit, is that his is not original talent. It's a good bet that if Waylon Jennings and Kris Kristofferson never existed Lee Clayton would not be singing in his growly, careless, almost purely nonchalant drawl, and he might not be writing all these songs about alcoholics, dance hall ladies, and girl friends who left him for the Big City. I'm not saying Clayton is an imitator built up by the record industry to garner some of the fan money drawn out by Jennings, Kristofferson, *et al*, because Clayton definitely has his own country style, or at least his own segment of a broad style. But his music is very close to theirs, and like them, he is obviously seeking to project himself as a free-spirited, rough-and-tumble country/western star, one more hero for the counter culture.

While I'm on the subject of imitation, I'd like to suggest that Clayton's ballad "Lord She Don't Belong in New York City" is so similar to John Denver's "I Guess He'd Rather Be in Colorado" (from the "Poems, Prayers, and Promises" album; actually, Bill Danoff and Taffy Nivert co-penned the song) that it certainly isn't funny. Not only are the chords and melody the same, the arrangement—even the lyrics—are close.

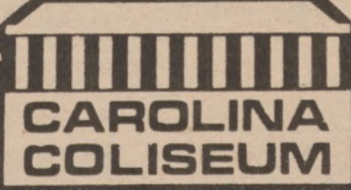
Otherwise, the production is generally faultless. Some fine back-up men are employed in appropriate arrangements

Despite the aura country fans may enjoy this. They may even latch onto Clayton as a truly honest, earthy purveyor of their music, especially if they've never before heard Waylon Jennings perform.

Dan Harmon

Clayton says: "Chip, I hope you get that fence fixed. I got damn tired of chasing that yearling bull back to the pasture between takes."

That says a lot about what I think is



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EVENTS & entertainments

January 18 - 25

cinema

If you're thinking about going to a movie, call ahead to verify times and shows. Many area theatres are subject to last minute changes in schedules.

ATLANTIC I THEATRE, 3220 Two Notch Road, 787-1225

"The Godfathers of Hong Kong" is a kung fu, organization-type movie. Times at 3:30, 5:30, 7:30, and 9:30 p.m.

ATLANTIC II THEATRE, 3220 Two Notch Road, 787-1225

"Roadside Service" and guess what's being served plus a second feature—continuous from 3:30 p.m.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"The Long Goodbye" with Elliott Gould in this fine Philip Marlowe film. Shows at 1, 3, 5, 7, and 9 p.m.

LATE SHOW FRIDAY NIGHT ONLY. "The Long Goodbye" will be offered for only \$1.00 at 11:00 p.m.

DUTCH SQUARE NORTH THEATRE, Dutch Square Shopping Center, 798-1100

"Papillon" is still playing, but remember, it should be rated "R" for violence. Times at 1, 3:35, 6:15, and 9 p.m.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Shopping Center, 798-1100

"American Wilderness" is a nature film—should be good for the kiddies and some woods buffs. Please call for times.

"Three Sisters" is the fourth offering from the American Film Theatre and will start and play for two days, Monday and Tuesday, January 21 and 22. Times are 2:00 and 8:00 p.m. Supposedly for subscribers only, but standby tickets are always available.

FOX THEATRE, 1607 Main Street, 254-5212

"Ash Wednesday" with Elizabeth Taylor and Henry Fonda, about a middle-aged woman (Lizzie) who has a face lift in order to live up her marriage. Lots of bloody plastic-surgery scenes, so be prepared. Times at 1, 3, 5, 7 and 9 p.m.

GAMECOCK I THEATRE, Parkland Shopping Center, Cayce, 796-0022

"Oh, Lucky Man!" is the sequel to Lindsay Anderson's "If..." with Malcolm McDowell. Should be pretty good. Times at 2:30, 5:30, and 8:30 p.m.

GAMECOCK II THEATRE, Parkland Shopping Center, 796-0022

"Last Tango in Paris" with Marlon Brando and Maria Schneider. Don't guess there's much left to say about this film except that it's well worth seeing. Times at 2:15, 4:30, 6:45 and 9:00 p.m. Rated X.

"Key Largo" with Humphrey Bogart, Lauren Bacall, Edward G. Robinson, Lionel Barrymore, and Claire Trevor will be presented by the Columbia Fine Films Committee starting Friday, Jan 25 and running for seven days only. Please call the theatre for times of this truly classic film.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"The Sting" is still playing. I loved it—perfect entertainment with Robert Redford and Paul Newman assisted by Robert Shaw (the chauffeur in "The Hireling") in this film about con-men in the 30s. Shows at 2:20, 4:40, 7:00, and 9:20 p.m. Early show Saturday, January 19 at 12:00 p.m.

MIRACLE THEATRE, 1225 Main Street, 256-1950

"Magnum Force" is another blood-and-guts bad sequel to "Dirty Harry". See our review in last week's paper. Shows at 3, 5:10, 7:10, and 9:30 p.m.

PALMETTO THEATRE, 1417 Main Street, 256-1950

"Don't Look Now" with Julie Christie and Donald Sutherland in this film about the supernatural and how it affects two grief-stricken young parents. Call the theatre for show times.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Sleeper", a comedy about the future with Woody Allen and Diane Keaton (who teamed up with him in "Play It Again, Sam"). Shows at 1, 2:40, 4:20, 6:00, 7:40 and 9:20 p.m.

RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228

"Fantasia" the Walt Disney surrealistic animated feature, is showing starting Friday, Jan. 18. Shows at 1, 3, 5, 7, and 9 p.m. Rated PG.

television

Friday, January 18

1:00 a.m.—Midnight Special has Smokey Robinson, Paul Butterfield's Better Days, Johnny Taylor, Edwin Starr, and Ann Peebles, along with rock group Grin. (Channel 10)

Saturday, January 19

8:30 p.m.—"War and Peace" has the natives of Moscow trying to rebuild their city in the wake of the French Army. Hmm. (Channel 35-ETV)

11:00 p.m.—Movie. "Sabrina" with Humphrey Bogart, William Holden, and Audrey Hepburn. This has got to be one of the loveliest, most romantic films ever made. Get yourself some popcorn and some cocoa and cry your eyes out. (Channel 19)

12:15 a.m.—Rock Concert with Slade, the Isley Brothers, the Stories and Atlee Yeager. If you know who any of these people are (Isley Brothers we know, no points for that one) please contact Dan Harmon. (Channel 25)

Sunday, January 20

1:00 p.m.—"The Glass Menagerie" with Katherine Hepburn and Joanna Miles returns for a second time. If you missed it this first time, you owe it to yourself to see it now. (Channel 25)

7:30 p.m.—"Lincoln: Trial By Fire" about Lincoln and the gradual rift between he and his first general, McClellan. Brought to you by...yes, folks, American Heritage books. (Channel 25)

8:30 p.m.—Movie. "For a Few Dollars More". The Spaghetti Western returns with Clint Eastwood to spill your guts and rape and plunder and burn, etc. (Channel 25)

Monday, January 21

8:00 p.m.—The Door to Freedom. This is a fine special about parole and rehabilitation. Concerns determining if a convict is ready—if ever—for parole. Watch and learn... (Channel 35, ETV)

8:00 p.m.—The Flight of Penguins. If you're a penguin lover and a Francophile, this Jacques Costeau special is for you. (Channel 25)

9:00 p.m.—Movie. "Rabbit Run" with James Caan and Carrie Songress as the unloved and unloving young marrieds and Anjanette Comer as the mistress. Haven't seen it, but loved the book. (Channel 10)

Wednesday, January 23

8:00 p.m.—Movie. "Pray for the Wildcats" is about a cruel advertising agency client who forces three agency execs to accompany him on a grueling motorcycle trip. Andy Griffith plays the mean guy...whatever happened to Mayberry and Goober! (Channel 25)

8:30 p.m.—Firing Line. Bully Bill greets Jessica Mitford for a chat about the prison system in America. Sounds good—she's dynamite and he...he... (Channel 35, ETV)

11:30 p.m.—Salute to Dr. Martin Luther King with comedian Redd Foxx, Richard Pryor, Lily Tomlin, Mrs. King and a host of others. (Channel 25)

Thursday, January 24

11:30 p.m.—Dick Cavett welcomes Muhammad Ali and Joe Frazier who spar verbally in preparation for their rematch at Madison Square Garden on Jan. 28. Hear the poet po... (Channel 25)

Friday, January 25

8:30 p.m.—Upstairs, Downstairs. Part 3 of the series where Elizabeth the maid takes up with a poet to the dismay of her employers and the rest of the staff. (Channel 35, ETV)

dance

JAMES CUNNINGHAM AND THE ACME DANCE COMPANY will have a workshop "for dancers and non-dancers" in sound and movement at the Campus Room of Capstone Building January 20 through January 21. There will be three workshops: Sunday, Jan. 20 at 7:00 p.m.; Monday, Jan. 21 at noon, and Monday, Jan. 21 at 7:00 p.m.. Participants wear comfortable clothes easy to move in or dancers' leotards. This is being sponsored by the University Union Cultural Series Committee with the assistance of the S. C. Arts Commission and the National Endowment for the Arts in Washington, D. C. All events are open and free to everyone. For further information contact Frank Siano or Gretchen Laatsch at the University Union, 777-4144.



John Kehoe, sculptor showing his work at Clemson.

concerts

JOHNNY WINTER and **BROWNSVILLE STATION** will be appearing at the Carolina Coliseum on January 20 at 8 p.m. Ticket prices are \$5.50 and \$4.50 and can be found at the Coliseum Box Office and all Coliseum ticket outlets.

"**MOONPIE**" will be playing at the USC Golden Spur nightclub on the USC campus on Friday and Saturday, January 18 and 19, 8:00-11:30 p.m.

COUNTRY MUSIC SHOW with Donna Fargo will be presented at the Carolina Coliseum on Saturday, January 26 at 8:00 p.m. If you're a fan of country music, the tickets will cost you \$5.50, \$5 or \$4.50—so do it now.

specials

All ticket holders (season tickets only) of the Columbia Fine Films Committee presentations are invited to a wine and cheese party on Sunday, Jan. 27 at 6 p.m. at the Imperial Ballroom of the Carolina Inn. There will also be a free showing of "A Star is Born" with Judy Garland for the subscribers.

THE AUDUBON SOCIETY will sponsor the fourth film in its series called "Treasure of East Africa." Bower Rudrud photographed this portrait of East Africa showing the modern capitol of Nairobi, Masai tribesmen, and the animals of the plains and the rain forest. The film will be shown on Monday, Jan. 28 at 7:30 p.m. at the Business School Auditorium, corner of Pendleton and Barnwell Streets. Prices

GEOPHYSICAL ENERGY ALTERNATIVES will be the subject of a lecture by Prof. William Heronomous, Professor of Engineering at the University of Massachusetts. The lecture will be held on January 24 at 3 p.m. in Room 301 of the Engineering Building of USC. Prof. Heronomous will discuss alternative methods of acquiring energy such as solar energy and wind power electric systems and has been involved in testing these alternatives. He is considered an expert—so catch him if you have a couple of hours free during that day.

PHOTOGRAPHER COATES CREWE will teach a short course in photography at the University of South Carolina from Jan. 29 through Feb. 23. The course will consist of four Tuesday night sessions with the emphasis on learning by doing. Tuition for the course is \$29 per person or \$49 per married couple and each participant must furnish his or her own black and white film and camera. Four rolls of film will be processed free of charge for each participant. For further information contact the Division of Educational Services at the University or call 777-2589.

Great news for radio lovers. CBS has recently released the Radio Mystery Theatre which will present quality mystery shows seven nights a week, from 10:05 until 11. The series is being carried by WIS, an NBC affiliate. The show has been greeted with much enthusiasm, and many fine actors are working for less than they are accustomed to. The overall cast is quite impressive, including E.G. Marshall as host, and renowned players such as Zero Mostel, Agnes Morehead, Martin Balsam, Kim Hunter and Richard Widmark.

The show's producer, Hi Brown, is also a veteran in the field, having produced such classics as "Inter Sanctum," "John's Other Wife," "Dick Tracy," and "The Thin Man."

art

The Annual **SPRINGS MILLS ART SHOW** sponsored by Springs Mills Fabrics from Fort Mill, S. C. is now on view at the Columbia Museum of Art at the corner of Bull and Senate Streets in downtown Columbia. Winners this year are Frank Faulkner, Ray Drasites, Harry Hansen, John O'Neil, and Warren Johnson. The show is pretty lackluster, but Johnson's piece "Cecil's Deisel" is worth seeing in the Trustees Gallery.

Also on view at the Museum are the paintings of Francis Chapin through January 27 and drawings and paintings by Hans Boehler run through the 31st.

MOUNT ANGEL LIBRARY, an interpretive photographic study of the Oregon library by Alvar Aalto is on view at the Lee Hall Gallery at the College of Architecture at Clemson University through Jan. 28 along with the sculpture of JOHN KEHOE, which will run through the first of February. If you're in the neighborhood...

theatre

WHITE LIES by Peter Schaeffer and **THE DUMBWAITER** by Harold Pinter will be produced by Workshop Theatre starting January 22 through February 3. Directed by Harvey Golden, who knows how to do Pinter plays. Workshop Theatre was partially destroyed by fire last weekend, so call the theatre to find out where the play will be held and details on tickets. Curtain time is generally 8:30 p.m. We hope that Workshop recovers from this bout with chaos—Columbia can't afford to lose the only legitimate theatre in town.

Town Theatre presents **ANY WEDNESDAY** as its first offering for 1974 with Belle Meade Heckel (one of the funniest women alive), Bob Bock and Kathy Bowman in this comedy about a man, his mistress, and the inevitable wife. Hopefully, this one will make up for the past few lackluster presentations that director Joseph Ridolfo has given us. Starts January 25 and runs through February 7. Call the theatre for ticket prices and curtain times.

special

The Palmetto Action Committee will present a two-part program concerning prisoners and ex-prisoners organizing efforts in South Carolina on Sunday, January 20 at 7 p.m. in room 101 of the Gibbs Science Building at Allen University (that's on the corner of Pine and Hampton).

The first part of the program will feature Earl Moultrie, head of the Ex-Prisoners Organized for Progress, who will speak on attempts to help convicted felons regain rights and the overall thrust of the Self-Improvement Association at the Central Correctional Institute.

Also, Lawrence Toliver and Ali Raysor of the South Carolina Association for Improved Justice will be present and members of the North Carolina Political Prisoners Committee will present a slide program focusing on the large number of convictions in North Carolina recently of black, woman and white political activists.

There will be an opportunity for discussion after the sessions.

Edited by Julie Byrum